OOMPALUMPEN
a lifestyle guide for fucker-uppers
In this fantabulous issue:
Comics Comics Comics!
Lemoney Paoi
X-Men Slash
Mandy Moore
Funny Propaganda
The Art of Shoplifting
Billboard Liberation
Red Meat
Detournament
Amazing Facts
Sectarian/anarchisty thingies
& general queer stuff

My Marxist study group says you anarchists are petty-bourgeois because you refuse to accept the revolutionary discipline of the workers party
But the Marxist party proved to be just a tool for a new bureaucratic ruling class to gain power over the workers
Look: even Marx himself admitted that the liberation of the working class must be its own doing
But then the anarcho-syndicalists were right!
To overthrow the system, we must first dispose of the pseudo-revolutionary left
Death to ideology!

Thanks for picking up OompaLumpen. I envisage this to be the first in a series which explores revolutionary tendencies in low-brow and geek culture. It was bought to you by Quark 5.5, PhotoShop 5.5 and the Sugarhill Gang's 'Rapper's Delight.' Enjoy. Leigh Sept/Oct 2K1

email: daddy∅-86@hotmail.com
zero

Real environmentalists help nature along.

Written by Subcommandante Insurgente Marcos
Illustrated by Leigh M.

Don Durito

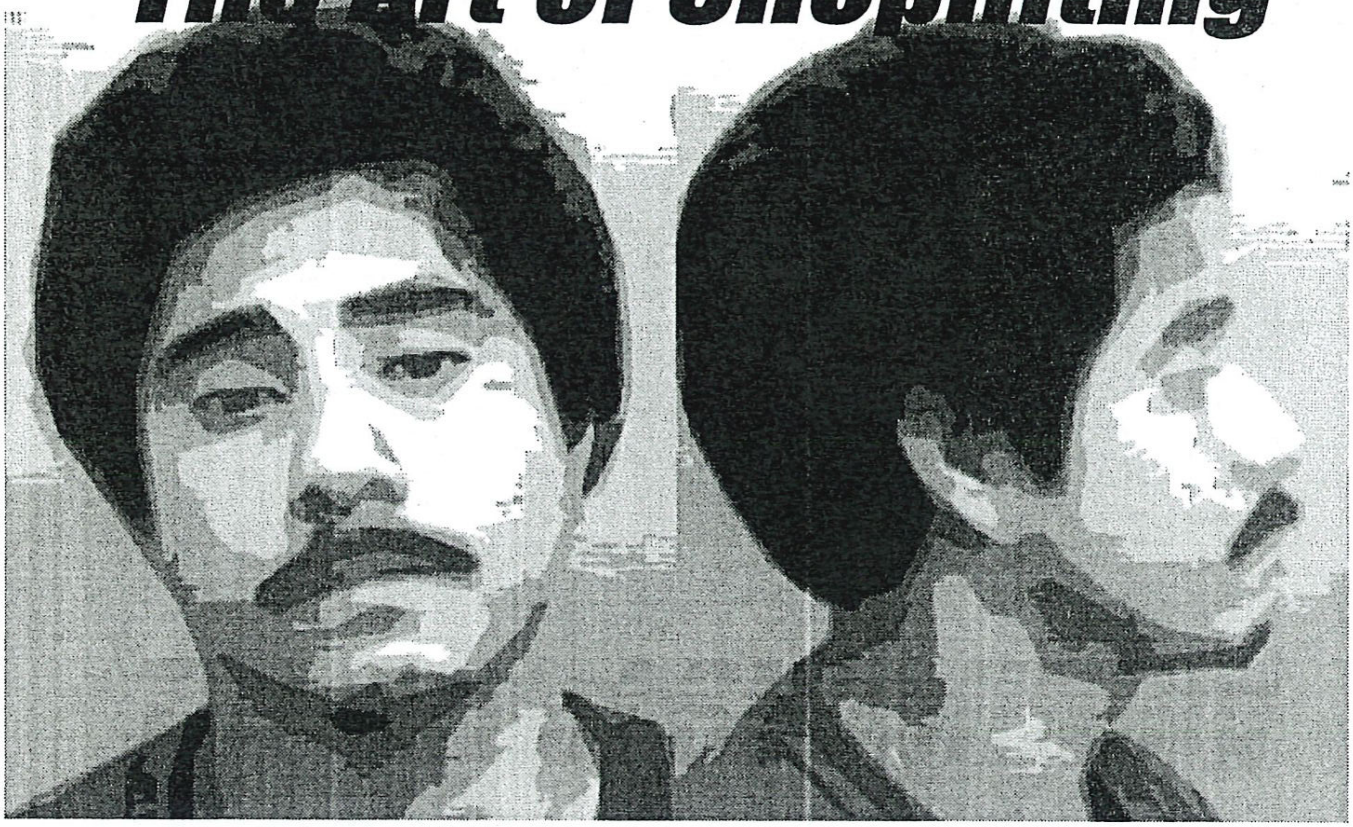
of the Lacandon Jungle, Mexico.

Once there was a live person and a dead person. And the dead person said to the live person:
My, I envy your restlessness.
And then the live person said to the dead person:
My, I envy your tranquility.
MENU

And there they were, envying each other, when suddenly, a bean-brown horse went by at full gallop.

The moral of the story, I repeat, is that all final options are a trap. It is imperative to find the bean-brown horse.

The Art of Shoplifting



Shoplifting is a topic that is practically relevant to many and it should therefore not become an exclusive craft confined to a small shoplifting elite. On the contrary, shoplifting is an art that deserves the widest possible dissemination. For your convenience we have printed below a step by step guide to shoplifting. Good luck.

Within capitalism, most of us are either (1) alienated from our labour and hence dependent on the ruling classes for commodities as basic as food and clothing, (2) excluded from the division of labour, in which case we are likewise dependant on the State, or (3) performing unpaid and/or unrecognised labour and hence dependant on patriarchal relations for food, clothing, etcetera. In any case, our access to resources is severely limited by contemporary relations of domination. One partial solution to this problem may be to STEAL.

Sadly, however, many people living precariously on low incomes tend to either: (1) avoid shoplifting for anachronistic moral and/or ethical reasons; or (2) remain ignorant of the better methods and techniques of shoplifting, thus failing to maximise their lifting potential.

From the onset, the golden rule of theft should be enunciated: NEVER STEAL FROM SOMEBODY WHO COULD CONCEIVABLY BE A COMRADE. Hence kicking into a house on Bell Street with a beaten up old Mazda in the yard is irresponsible and counter-revolutionary!

Be careful, too, about taking stuff from small 'corner store' type shops -- you could be ripping off someone in a situation not dissimilar to your own. On the whole, it is best to play it safe and go straight for the big corporate fuckers.

Some people will suggest that shoplifters are a selfish breed, since 'we all pay for it in the end' through inflated prices to cover losses and so forth. However, comrades, this and closely analogous arguments are used to just ify lowering wages, breaking unions, lowering corporate taxation and taxation on the rich and corporate sector we may as well sell ourselves into bonded slavery now, or join the Liberal Party.

No, the injunction against stealing from capitalism is itself a capitalist ideology and should be spurned as such. Although we have been taught that 'thou shalt not steal', an order historically backed by threats of divine retribution, this should not for one minute stop us from taking the redistribution of wealth into our own hands. Believe me, no-one is likely to do it for us.

What follows is a list of effective methods and observations that may prove useful.

Preparing oneself for the big haul:

1. If possible, you should always have some money on you when intending to shoplift, because if you've got none, it's rather hard to argue that to steal the item was a spontaneous decision. As a result, if you've got no money and are caught shoplifting you are more than likely to be charged for burglary as well as theft.

2. Buying something at the same time that you steal stuff

doesn't necessarily ensure success. Approaching staff for items you are absolutely sure they don't have is just as good. Think of something that you know they don't have (i.e. a doona cover with a specific pattern on it or something equally obscure) and pretend that you are looking for this, so that you have an excuse for being there. If staff are ever suspicious of you or ask if they can help you, ask them if they've got the thing you are sure they don't have. Never screw this up -- if you do you will have to buy the item or they may realise that you are there to steal.

3. It is always a good idea to carry a bag although you should never stash anything in it -- if security/sales staff are suss on you the first place that they'll check is your bag and it may just get you off the hook if they can't find anything suspicious inside of it.

4. Remember that there is no such thing as a standard store detective -- there is no qualifying dress code, age, race, gender or class. Grandma will bust you this week and next week it'll be a 5 year old kid.

5. Just as there is no typical store detective nor is there a standard shoplifter. Security do not go looking for the poorly dressed people. They may pick on you out of boredom, but remember, only an unsuccessful store detective picks on poorly dressed people. By the same token don't believe the stale myth that suits + dresses = more successes; security anticipate that professional shoplifters will dress up a bit. Wear whatever you want.

On entering the maze:

1. As soon as you enter the store, suss out the sales people. First impressions often count here. You could find a valuable blind-eye turning ally in younger or less-affluent employees. Alternatively, an employee can often stand out as a more wishy-washy gullible individual -- so even if they see you they are likely to be too gutless to mention it, either to you or to security.

2. Don't be put off by signs such as 'shoplifters will be prosecuted' or 'security police patrol this store'. Often this is just bluff anyway, and in any case there is no security measure that cannot be undone by a clever shoplifter or a quick talker. Do, however, keep your eye on security and be on the lookout for video surveillance cameras.

3. Try to find where the video surveillance monitors are and who is watching them; often they are not even looking at them. See if you can get a glance at their monitor. Often it is one monitor hooked up to 20 cameras which changes sequentially (every 30 seconds or so). Other times it's one guy in a room looking at 50 screens while reading the paper or glued to the box. These monitors are usually pretty small and have a wide aperture, showing more of the room but not enough detail to adequately see what you are up to.

4. It is a good idea to keep your back to the camera as much as possible without looking suspicious. Check out cameras (hold-up cameras) are often set up to check on employees, so they are not hard to keep your back turned to.

Blind-spots and other lifting techniques:

1. A blind-spot is a section of the store where you are barely visible and can thus feel free to both dump and collect stuff, without fear of being seen. Display units can make perfect blind-spots -- they ensure security is confident they have their eye on you, when in fact they can only see your top half -- at the same time they enable you to keep your eye on security. For these reasons, the best blind-spots are usually below the chest -- around waist high. Blind-spots are good for loading into the lip of your jeans or into a jacket.

2. Make sure your blind-spot is not under surveillance. Never hang around your blind-spot for too long. Most of all, be careful to never lead security to your blind-spot.

3. A good method is to take everything you want to your blind-spot and collect it all later in one go, or better still get someone else to collect it for you. Getting someone else to collect for you can be a great system, particularly with exchanges -- which I'll come to later. If you are really pedantic, or you think that they are watching you, then load up, go to the toilets and pass the stuff under the wall/partition of the cubicle to a waiting friend in an adjoining cubicle and get them to leave with it.

(No item 4 in original text -- ed.)

5. Speaking of dunnies and change-rooms, one of the oldest tricks in the book is to put more than one garment on a hanger (works particularly well with women's underwear), go to the change-rooms and put the garment underneath what you are wearing. Alternatively, if you are a woman, you can slip your old bra on a hanger and put on the new one. DonÂ€ t be put off by the staff as you enter the change-rooms -- they are usually quite disinterested and so long as the number of hangers you exit with matches the little plastic number they've given you they'll be satisfied.

If you have either of these things in your house, there is something wrong with you.

6. On the subject of women's underwear, the lingerie department is ideally suited to male shoplifters -- not only is it the perfect excuse for looking embarrassed or suspicious (they have come to expect this), but staff are less likely to harass you by trying to help you and will be more sympathetic generally.

Exchanging crap for more crap.

Exchanging things -- that is, taking the redistribution of wealth into your own hands by refunding yourself for an item you never paid for, or swapping something you stole that you don't want for something you do want, or swapping something that you don't want that is unstealable and therefore refundable -- is a whole new ball game.

1. If you plan to steal something and then make an exchange always take stuff that people are likely to take back like sheets, or other obscure household items. If questioned you can say to them "as if I'm gonna keep the receipt, I didn't plan to bring it back". Books and other small but expensive items such as computer software are also great exchangeables.

2. Stealing women's underwear and cosmetics are the perfect alibi for male shoplifters who specialise in exchanges. Male customers always fuck up buying stuff for their girlfriends/wives/mothers and when it comes to lingerie, it's just too easy for a guy to look goofy, have sales staff sympathise and all too quickly agree to exchange or refund the items. This works particularly well around Xmas time when you can tell them you bought it for your mother but she already had that one.

3. Never take an exchange item to the store you stole it from and make sure the other store (e.g. Myers in Doncaster as opposed to Northland) has the same item before you take it back.

4. Make sure you have chosen your item before you approach anyone for an exchange. Also, tell the people in the first department that you want an exchange without mentioning receipts -- they should send you down to the appropriate department for your other item and then ring up this department providing a referral, which if you are lucky will mean you do not have to provide a receipt given that everything appears legitimate.

5. The first time you exchange a stolen item for another product make sure you get something unstealable in return, like a video, watch, or something else kept behind a counter, so that the second time you do it, even if you don't get an exchange receipt they will not suspect that it is stolen.

6. Exchange receipts are a pain in the arse. Sometimes smart arse sales people will write a cross the original docket 'no original receipt' which is a problem, so if you have a bit of money on you, it is a good idea to exchange for something that costs a little bit more so that they have to give you a cash receipt.

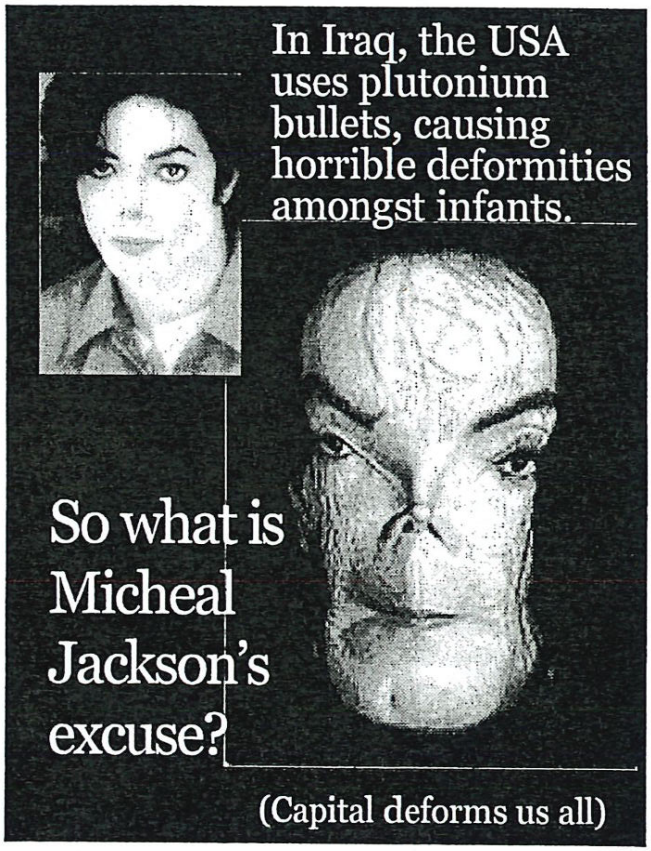
7. Don't freak out if they call security while you are acting out an exchange -- as returns will often require security's signature this is quite standard procedure and nothing to worry about.

8. If you're having problems getting an exchange, big department stores normally have consumer rights people located upstairs somewhere -- they can usually be contacted by information telephones. These are people with big egos who like to wield power and the sales staff, who are much lower down the hierarchy, are usually pretty freaked out by this power. If you do get the ego from upstairs on side, they will organise a sales person to look after you and after the egomaniac goes up upstairs again, they sure will -- because the sales person does not want to reprimanded by the same person from upstairs more than once, you will be practically able to get them to do anything that you want them to. A good technique is to tell the person upstairs a different story to the one that you tell the sales person. You can get angry at this stage and tell them that they fucked you around, that you don't want an exchange any more and that you want a refund now and they will usually comply.

9. Be wary of the long term employee -- you've got to know when to stop. Be particularly wary of the head of sales or middle management who have been working there for a long time (sometimes 20 years or more) and are not as scared of the big guys from upstairs as are the newer employees. You can often convince some of the younger staff that they are allowed to do refunds if you tell them that you used to work there.

10. Another commonly used technique is to take an empty bag from the same store with a receipt in it for previously paid for items and then nick the same stuff, which gives you the perfect alibi.

11. Better still, if you've got some money, find two things that are worth however much you've got, take them out of the store and stash them somewhere, then go back in and buy the exact same items. While leaving the checkout, make a big deal about it. "Am I doing the right thing? Will she like it? Will it fit him? etcetera" and then "what the heck!" (Make sure you don't go overboard and push them to mention keeping the receipt or worst of all mention it yourself!) Pay for it. About half an hour to a couple of hours later (not too long) take the stuff back to the same sales people and they'll usually give you cash without a receipt because they remember selling it to you. If you pull it off you've got a cash receipt and your stolen goods which you can exchange at another store.


In Iraq, the USA uses plutonium bullets, causing horrible deformities amongst infants.
So what is Micheal Jackson's excuse?
(Capital deforms us all)

Leaving the store safely:

1. Always double back just as you are about to leave the store so that you can check if anyone is following you (99.9% of the time they will follow you out of the store before they approach you). Alternatively, go up and down an escalator or in a lift and press every button in the lift and it will be obvious if anyone is following you.

2. If people are watching you, whatever you do, do not try to discreetly dump stuff unless you are absolutely sure that you can get away with it. If caught dumping stuff they usually won't charge you but they may fuck you around for a few hours.

3. If you are caught dumping stuff never let a store detective know it was because of them. Always make out it was a result of a sudden guilty conscience. Never let a store detective know that you know that they are on to you, because they won't put them on you the next time. That way you get to know store security and are able to keep your eye on them as much as you can.

4. If you want to have a bit of fun and don't plan to continue shoplifting that day, or ever, or you just don't give a shit, go up to a store detective and treat them like a sales person, asking them for help etcetera. It is just as embarrassing for them to be caught as it is for you. It is always a good thing to break their spirits or at least bring them down every now and again. Alternatively, use reverse psychology on them. Say "I'm going down to such and such department. I'll see you down there". Often they'll be too embarrassed that they've been busted and think that you won't do it now that you're being watched and you will have the run of the mill.

5.NEVER GET TOO CONFIDENT or you will start to make silly mistakes.

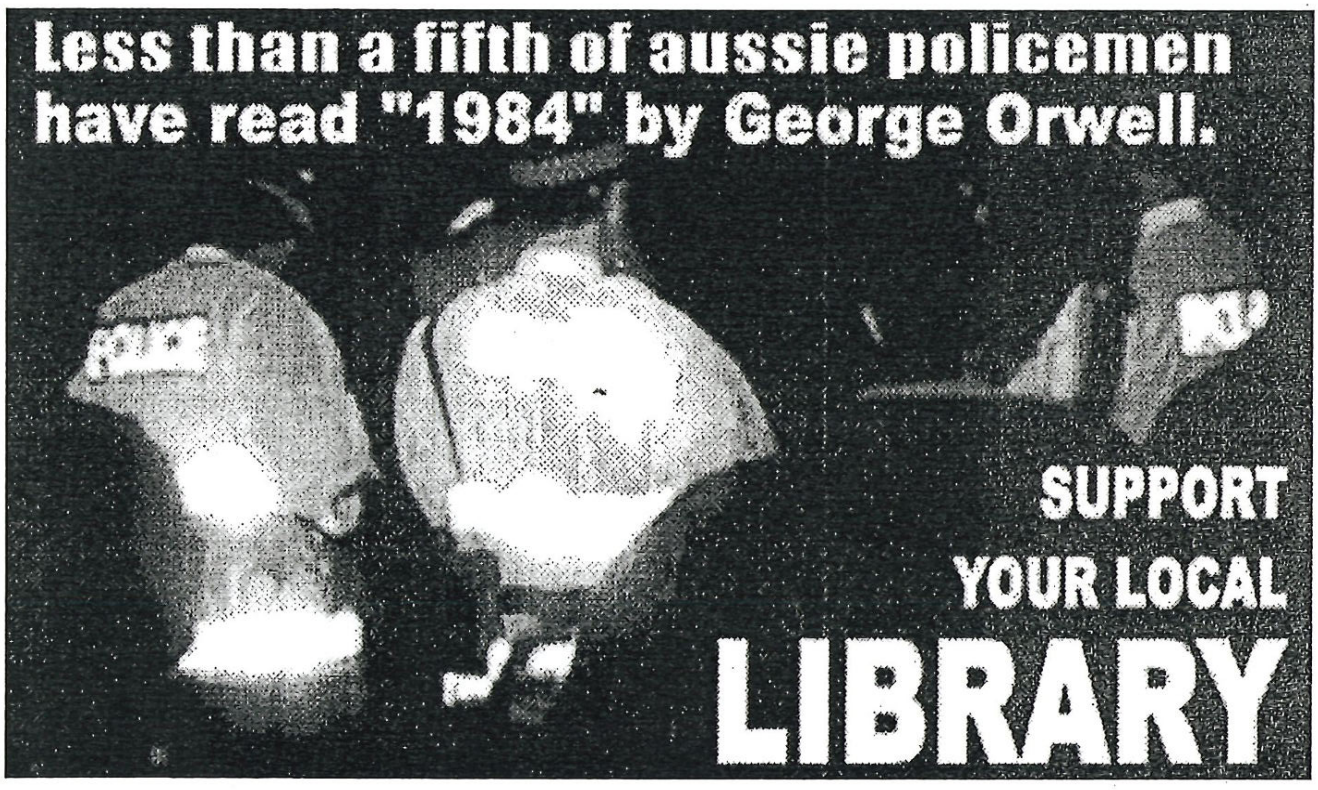
The end:

Finally, if you get caught -- lie your teeth out! Never admit to premeditation. Always say that the opportunity arose, so you took it. Don't act tough or be a smart arse. Cry. Bawl. Admit a guilty conscience. Beg them not to call the cops. Tell them that CSV will take your kids off you and then weep.

Even though some stores say they have a policy to call the police it is not necessarily true and they may, after lots of tears and admissions of guilt, just get you to sign a statement which says you'll never enter that store again. If the cops do arrive, it's a good idea to act scared shitless because they may assume you're a first offender and not bother to check your record. Don't antagonise the filth -- it is their personal discretion as to how bad you get busted.

You are most likely to be charged with 'theft' if caught shoplifting, but you can be charged with 'burglary' as well if you don't have any money on you. 'Equipped to steal' is what you will be charged with if, for example, you have a slit in the lining of your jacket for concealing stolen goods. 'Obtaining financial advantage' and 'deception' are what you are likely to be charged with as well as 'theft', if caught exchanging stolen items.

Carmen Lawrence, with thanks to Joshua and Destroyer 267.



IN OUR SPECTACULAR SOCIETY WHERE ALL YOU CAN SEE IS THINGS AND THEIR PRICE...
THERE'S NOTHING THEY WON'T DO TO RAISE THE STANDARD OF BOREDOM
THE ONLY FREE CHOICE IS THE REFUSAL TO PAY
HAVE A DRESS - I'VE NICKED THREE. WHAT DID YOU GET?
Please come again
PHILOSOPHY IN THE BOUDOIR AND A PINT OF GIN
IDEOLOGY TRIES TO INTEGRATE EVEN THE MOST RADICAL ACTS
HOW RIGHT YOU ARE TO STEAL BOOKS'. CULTURE IS EVERYBODY'S BIRTHRIGHT
CULTURE? UGH! THE IDEAL COMMODITY - THE ONE WHICH HELPS SELL ALL THE OTHERS. NO WONDER YOU WANT US ALL TO GO FOR IT!
MAYBE YOU CAN SET THE HIPPIES, BABY. BUT YOU CAN'T GET US....
HOW INTERESTING. DO COME AND TALK ABOUT IT NEXT SUNDAY AT THE ROUNDHOUSE
LOOK OUT, IT'S THE FUZZ!
A PSYCHIATRIST MORE LIKE!
EXIT
ALL ENERGY WASTED ON HALF MEASURES STRENGTHENS THE TYRANNICAL GRIP OF THE OLD REGIME
BUT TOTAL REPRESSION CREATES A LANGUAGE OF TOTAL DISSENT
HAH
WHAT ABOUT A MOVIE?
PHEW! THAT WAS A CLOSE SHAVE!
NO THERE'S ONLY A GODARD ON AND HE'S JUST ANOTHER BLOODY BEATLE. C'MON LET'S GO BACK TO MY PLACE
'BETTER THAT THE WHOLE WORLD SHOULD BE DESTROYED AND PERISH UTTERLY THAN THAT A FREE MAN SHOULD REFRAIN FROM ONE ACT TO WHICH HIS NATURE MOVES HIM' (K. MARX)
OH WELL. I SUPPOSE IT'S BACK TO THE GRINDSTONE
SLAVE LABOUR YOU MEAN
BACK TO ALL THE CONS, BACK TO THE FUCKING FAMILY
'In Our Spectacular Society.
BURN BABY BURN!
NIHILISTS! ONE MORE EFFORT IF YOU WANT TO BE REVOLUTIONARIES!
WHATEVER THE EYE SEES AND COVETS LET THE HAND GRASP IT!
REMEMBER REMEMBER THE FIFTH OF NOVEMBER!
WORKERS' CONTROL!
LET'S GET THEM!

Billboard Improvement:- On how to clean up your high street

Destruction of any of the State's ideological weapons of control will always be a rewarding experience. Most times it may be you don't need any more than a tin of paint, a little humour and a quiet night to turn a multinational's expensive advertising hoarding into your own guerrilla tapestry.

But maybe there's a tobacco advert that really bugs you. Maybe you've got a graphic that would look good as a poster but would look great - if only it fitted over a ten foot high Malboro smoking cowboy (still retaining the beautiful sunset over the Rockies). Maybe you`d like to wreak a joyful and subversive doubletake on unsuspecting victims of the advertising machine.

Methods of devastation and total obliteration are covered in the rest of the manual. This section deals with the direct subversion of the billboard's message- to answer it, question it, or overturn it, all at their expense.

With the use of a few simple tools it is possible to take their glossy hi-tech death culture billboards and turn them back on themselves. We`ll start with straight up graffiti and work up to do-it-yourself, no holds barred Big Art.

If you want to use spray cans then beware illegible scrawl and spelling mistakes during the excitement. Also: like the hip hop graffitos, get yourself a pistol grip plastic handle that fits around the can, saving on tired fingers and ensuring that the paint goes in the right direction. These are cheap and easily available at any autoshop.

But maybe you want to go a little further. Well the most effective alterations are certainly the simplest: the addition of one or two letters; or a speech bubble: or pasting over certain words or letters with appropriately coloured paper. All over Britain during election time `you can`t trust Labour` became `You can trust Labour` by pasting plain white paper over the offending `T`- the message was wrong but the method simplistically brilliant.

It must be said that the skilfully reworked billboard directs the passer-by to a consideration of the original corporate strategy in the context of a thoughtful reaction.

A huge slogan or subversive graphic on a roadside billboard helps you reach the people that these are aimed at - car drivers - to make it plain to them how destructive and alienated a car obsessed culture really is.

With this in mind, let me introduce you to...

THE PHOTOCOPIER AS A WEAPON OF SUBVERSION .

Get access to a photocopier. It has to be one with an enlargement function. Some will only enlarge up to 141%- that is, it will turn an A4 into an A3. Others might go 200%, the best copiers will go 400%. Try to find one of these. Universities & Arts centres might be a good place to start looking

The most accessible and cheapest machines have a set enlargement button; that gives 141% Why 141%- well, it's a dimension that always retains the relative dimensions of the two sides (that's why A4 paper is the size it is). Really. Divide the length of an A4 by its width and you get 1.41. Width divided by length is 0.71. What it means practically is that if you take an A4 and blow it up 141% it becomes an A3. An A3 blown up 141% again doubles in size exactly (to become an A2). And so on, A1, AO etc.

Doing this you can take a graphic on A3 and keep doubling (141%) each half of the paper the copier spits out and watch it grow to the size you want.

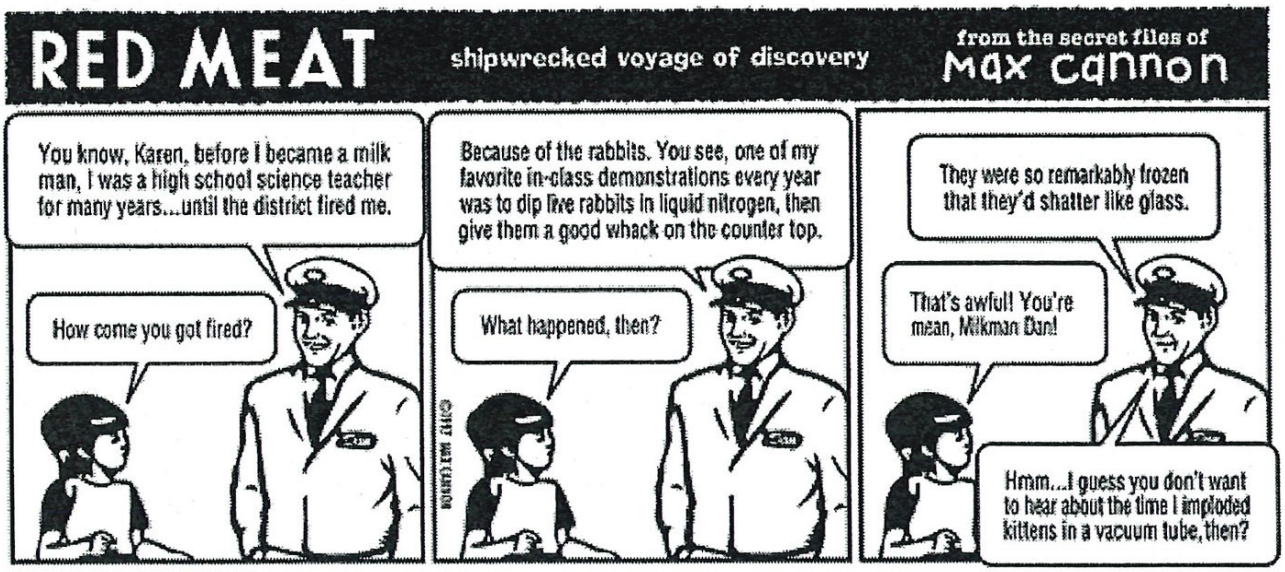
No problem. Except that this is incredibly wasteful of paper, and time consuming (though quite straightforward). If you can get at a copier that goes up in 400% steps then you'll be able to miss out all the stages in between.

To explain this method, take an A4 piece of paper. Fold it. It is now 71% of its size (an A5 in fact, which enlarged by 141%, will be the A4 again). Fold the paper again- that's 50% (an A6- put a picture this size on a copier and blow it up 200% and it magically becomes an A4 once more). Now fold twice more and it will be one sixteenth the area of the original A4, the sides being a quarter of the original. If you unfold it, it'll have grid marks on it. This is the essence of 400% enlargement.

Easy so far, eh? So do the same origami with an A3. Now get your graphic as big as you can on an A3. Turn it over and draw lines onto it to make it into quarters, and then again into sixteenths (like you done with

smashing the image factory

A MANUAL OF BILLBOARD SUBVERSION AND DESTRUCTION


RED MEAT
shipwrecked voyage of discovery
from the secret files of
Max Cannon
You know, Karen, before I became a milk man, I was a high school science teacher for many years...until the district fired me.
How come you got fired?
Because of the rabbits. You see, one of my favorite in-class demonstrations every year was to dip five rabbits in liquid nitrogen, then give them a good whack on the counter top.
What happened, then?
They were so remarkably frozen that they'd shatter like glass.
That's awful! You're mean, Milkman Dan!
Hmm...I guess you don't want to hear about the time I imploded kittens in a vacuum tube, then?

the folding lark above). You can then cut the picture up and have sixteen little bits of paper- don't lose them! Each one of these you blow up 397% (not 400%- you don't want to lose any of the graphic off the edges) and hey presto you've now got 16 A3 jigsaw pieces which, when put together, makes you a big fuck off poster 1.6 metres x 1.1 metres. If you start with an original made up of four or more A3's you got big enough to cover whole billboards (or building). [Laser copiers will do this sectioning for you- its called 'tiling'- they spew out all the pieces from an uncut A3.]

If you can only get to a copier that goes 200% then you have to quarter the picture, blow it up then quarter each quarter again- if you see what I mean. You can paste all the tiles together indoors with PVA/Copydex/Water soluble glue like you used in school (or Sellotape on the back). You can redo bits in coloured paper; pick out bits using coloured toner; or paint on it; the limits are your imagination. Mind you, don't try to paste up graphics any bigger than 2m x 1m; if your message is larger, make it up of big chunks and butt the sections together as they go up.

'People tend to do a double-take on billboards we've tampered with. We think it's far more effective than just spray painting a billboard because people automatically dismiss that. With our slogans they don't immediately recognise it as agit-prop.'
- AVI Billboard Interventions

If you want to fit something over an irregular size picture then you have to measure up the original and work backwards. Draw up a sketch of what you want to subvert and see how to fit A3's into it. Stare at it long enough and it becomes apparent.

For lettering, you can do letraset and keep blowing it up, but again it's wasteful. Either paint your slogan on paper or better still, find a computer and do the alphabet, one letter on each A4 printout. These are your originals, don't paste them up. When you want a slogan take each letter in turn on a copier and blow them up. With a computer you should be able to find the exact right typeface as is already on the billboard. Very impressive was some bright spark's addition to Volkswagon's 'We put people in front of cars' by reproducing in exact type underneath: 'And children under the front wheels'.

A READY ASSEMBLED GRAPHIC CAN BE PASTED UP IN LESS THAN THREE MINUTES

Use wallpaper paste for the hit, a bucket and a paint brush. Coat the area to be covered with lots of paste, place on the graphic and go over it again with lots of paste (a little pva in the mix makes it set quicker and waterproofs it as well.) A broom will get you higher- cut down the head to fit inside the bucket.

Watch the billboards for when they change them - in our area they get recovered every third Thursday, so if you catch them right you can get plenty of outside studio space and time for your visual banditry.

Rather than skulking around in the middle of the night looking suspicious and getting nicked, put on some overalls, get a gang together and go for it during daylight hours- you'll be able to see what you are doing for starters. Job's worth giving you shit are- in our experience- few and far between; most passers by we've met think it's a good laugh. If the beast catches you while putting it up, 'Why officer, look, it peels straight off again!'. Hope this has been of some interest and future use for you (if you got this far!). Once you start doing it, it just seems to flow. Oh, and remember, happiness is subversive when it's collective.

'People tend to do a double-take on billboards we've tampered with. We think it's far more effective than just spray painting a billboard because people automatically dismiss that. With our slogans they don't immediately recognise it as agit-prop.'- AVI Billboard Interventions

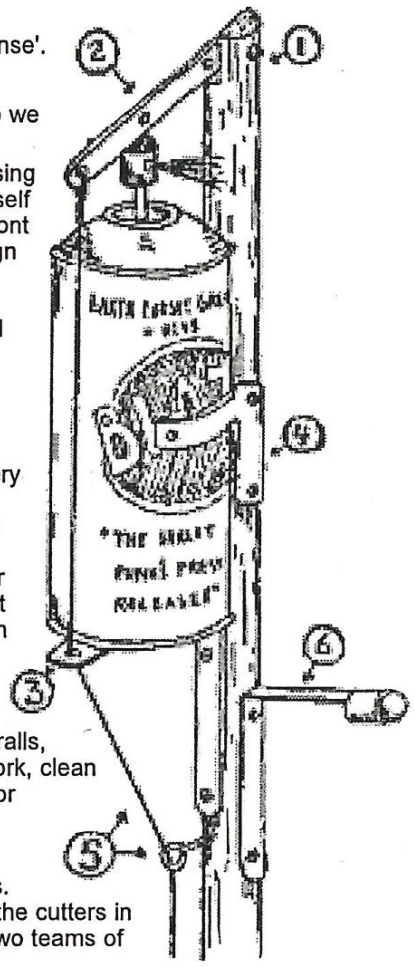
Publish The Method -Generalise Knowledge - Increase Self Activity

The billboard artist's goal is to throw a well aimed spanner into the media's gears, bringing the image factory to a shuddering halt. We work to unmask the real corporate activity behind the glamourous image, and to assault the billboard itself, to question its given function of marking out urban geographies (areas defined for consumption, the territory devoted to the car, the space set aside for leisure that always seems to lack meaningful participation). Our actions reclaim these billboards and use them as our own canvasses, maybe to advertise our own campaigns but

ultimately recreate our communities for what we would rather see. After all, it's our walls that are being rented out for business propaganda. So we should recycle them to integrate once more the notion of Life and Living into the urban centres of the 20th century. We can turn the tables on capitalism if we recognise that we can all be artists- if we don't compete, but play, play hard and play seriously. Billboard banditry is also excellent preparation for more advanced forms of monkey-wrenching. as well as being empowering through having immediate visible results, it's fun too.

BILLBOARD FELLING

The following section is taken from the American Earth First! book 'Ecodefense'.



Safety

It is important to remove billboards. It is also important not to get caught (so we can remove more billboards).

Personal safety from self-inflicted injury is also extremely important when using the methods described below. Think of a sign as a giant fly swatter and yourself as the bug. Get the picture? Never stand in the area where a sign can fall (front or back). Walk outside of this danger zone. Don't take short cuts. Watch a sign closely the entire time you are cutting. Leave the outermost poles for last. Always have an escape route planned if the sign shows evidence of falling prematurely. Sawdust can get in your eyes and prove irritating. A pair of good safety goggles, available at any hardware stores, can eliminate this problem. They are essential for contact lens wearers. Remember that goggles are reflective. Always pull them off your face before looking at passing cars.

Sign-Cutting

When sawing, duck down while cars pass if they can see you in the periphery of their headlights. Stop periodically to listen for any indication of discovery. Felling is accomplished by pushing on the outermost poles, aided sometimes with ropes. See the illustrations for techniques on use of the rope. Use the rope(s) only for monkey-wrenching since it may have to be abandoned if your work is disrupted- you don't want it accumulating fibres, dirt and oil stains that can link it with your home or workplace. store it in a plastic trash bag between jobs. Dropping a billboard face-up will allow you to inflict additional damage by spray painting across the front of the advertisement.

Billboarding is dirty work. Evidence that will remain on your clothing includes bits of brush, dirt on boots and knees, and sawdust. if you wear overalls, remove them before the pick up and wrap the tools in them. After a night's work, clean off your boots and launder your clothes. Vacuum your car boot, seats and floor carpets. Drop the vacuum cleaner bag in a public bin, away from home.

Field Notes

*Effective sign cutting requires a three person team: a driver and two cutters. With four, your cutting team can have a look-out who can also alternate with the cutters in shifts. A five person team is the largest size for safe operations and permits two teams of cutters and thus faster work at the target site.

*Axes are the least desirable billboarding tools. Sometimes microscopic marks left on the wood can be matched to a specific axe in the possession of a suspect. Saw marks, on the other hand, are usually impossible to match up. like files and grinding wheels, their surfaces are constantly changing and so are the marks they leave.

EARTH FIRST'S LONG ARM OF THE LAW

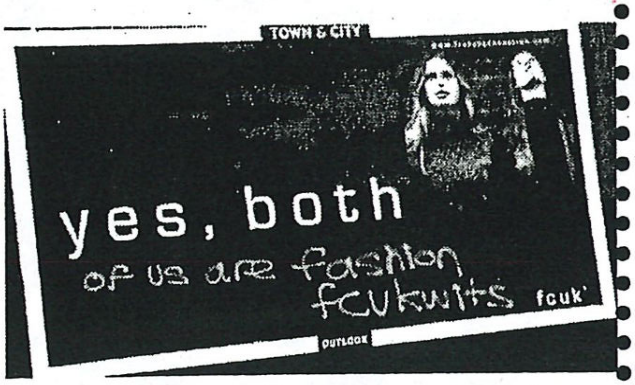
If you wanna write on a billboard that's too high to reach, you can either get a ladder (which isn't particularly convenient) or build a spray can extension rod:

Obtain a broom handle or another solid, strong but lightweight wooden pole (#1 in the illustration).

At one end cut out a wedge, half the width of the pole. Fit a flat metal bar to the remaining wood (#2).

About one foot from this bar (or the height of your spray can), attach a support clamp on which the can will rest (#3).

Fit an angle bracket on each side of the pole, about 8 inches from the end (#4).



The spray can should fit between these brackets. Tie a length of plastic coated wire to the flat metal bar (#2)and feed it through a hole in support clamp (#3)and screw-eyes attached the length of the pole (#5).

This wire, when pulled will press down the nozzle of the spray out.

An optional extra is the roll-top of a deodourant bottle, fitted to the support clamp (#6). This will help maintain an even distance between the spray can and the billboard. You may have to experiment a bit to get the right measurements to fit your can of spray paint.

Although these extension rods are clumsy to use at first (you're not kidding) with practice they become very effective.

Fun with paint

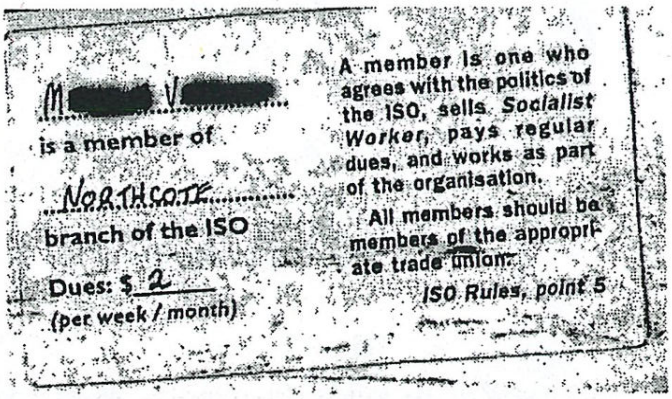
Fill thin plastic bags one third full with half and half paint and thinners (for better splatter); tie up tight, squeezing all the air out; carry half a dozen in a box to the target and, standing at an angle- unless you want to cover yourself- throw, throw, throw. Another proven splattering technique (that you might find a use for on other occasions perhaps) involves borrowing a pressurised water-type fire extinguisher from a business or public building. The ones you want are the old red ones with a valve, the same valve as on inflatable tyres.

Empty out the contents and relieve all the pressure inside. next, open the top and use a funnel to pour in a well-stirred 50/50 mix of paint and thinners or the preferred water and acrylic-type house paint. Pressurise the extinguisher secretly at a petrol station; watch the pressure gauge to know when to stop.

Use this spray gun to deface billboard ads. Do not attempt to cover the whole sign but make the most of your paint. clean the extinguisher out after each use or it will clog up. When using the anarcho-sprayer, be sure to wear grubby clothes or overalls, since you'll occasionally get splattered yourself. keep your hair pulled under a hat to keep out paint. A dark wide-brimmed hat can provide splay protection.

At your earliest opportunity, check your skin, hair and clothes to make sure that there is no incriminating paint on your person. Keep a small can of paint thinners (or water, depending on the type of paint used) and rags on hand just in case.

It's the bland leading the bland.


M[redacted] V[redacted]
is a member of
NORTHSIDE
branch of the ISO
Dues: $ 2
(per week / month)
A member is one who agrees with the politics of the ISO, sells Socialist Worker, pays regular dues, and works as part of the organisation.
All members should be members of the appropriate trade union.
ISO Rules, point 5

"One of most destructive ideas by those who suggest the anti-capitalist movement represents something that is decisively new is its celebration of it's " diversity" in all it's forms."

-Leaked internal bulletin of Socialist Alternative.

29. MEDIA

The communication system Cuba inherited from pre-revolutionary days has been serving to bring the masses into the Revolution and create the conciousness of the New Man. Just as an example Fidel's speeches are carried live on TV, are heard on the radio and then are reprinted in newspapers and magazines.

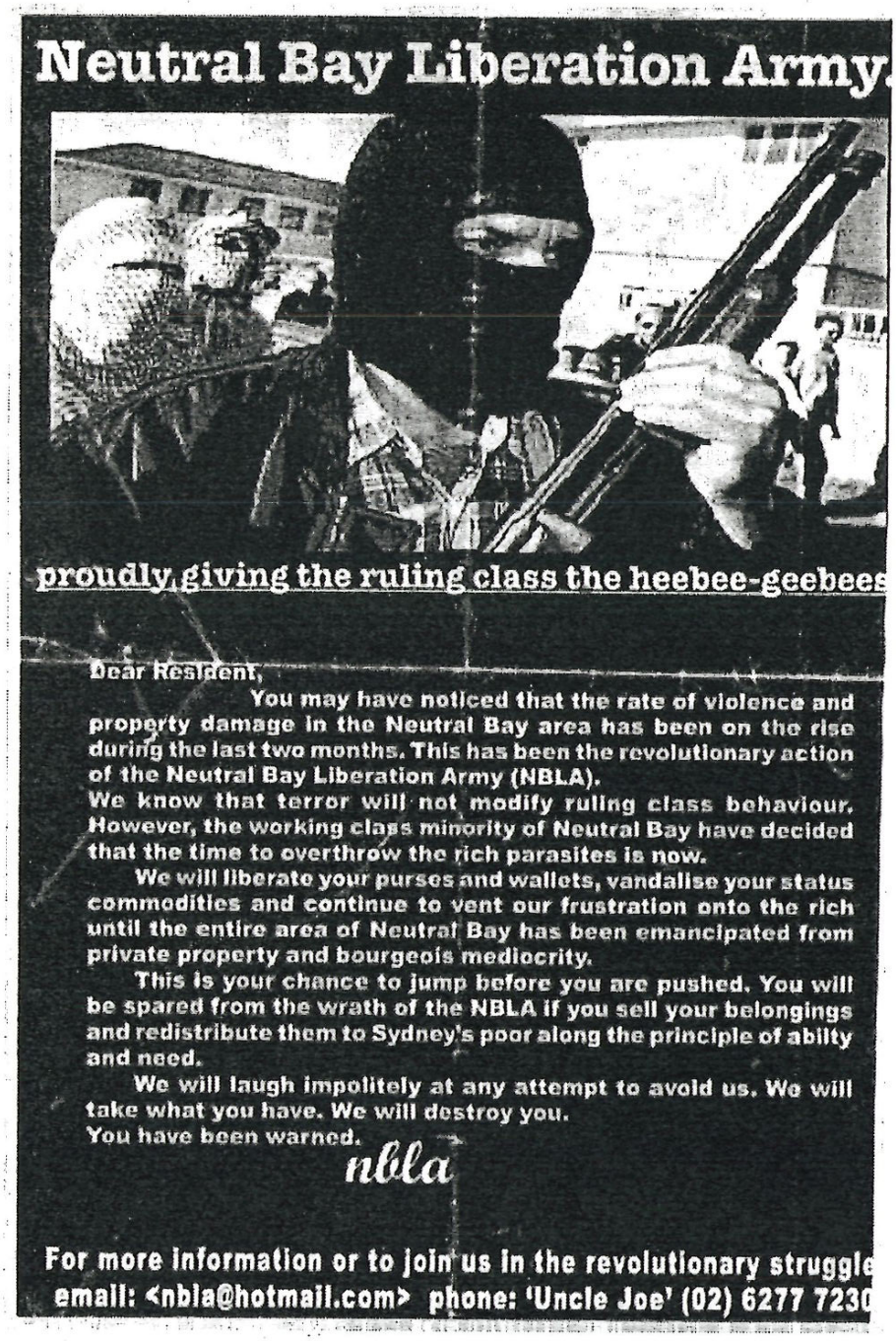
In Cuba. In recon-

After that bit of sectariunism, I'd like to point out that not all marxists are arscholes. But Leninists? Leninists are sooo 1917, darling.

no-one likes
a smartarse

OOMPALUMPEN

ОЛИМПЕЙ



Neutral Bay Liberation Army.

proudly giving the ruling class the heebee-geebees

Dear Resident,

You may have noticed that the rate of violence and property damage in the Neutral Bay area has been on the rise during the last two months. This has been the revolutionary action of the Neutral Bay Liberation Army (NBLA).

We know that terror will not modify ruling class behaviour. However, the working class minority of Neutral Bay have decided that the time to overthrow the rich parasites is now.

We will liberate your purses and wallets, vandalise your status commodities and continue to vent our frustration onto the rich until the entire area of Neutral Bay has been emancipated from private property and bourgeois mediocrity.

This is your chance to jump before you are pushed. You will be spared from the wrath of the NBLA if you sell your belongings and redistribute them to Sydney's poor along the principle of ability and need.

We will laugh impolitely at any attempt to avoid us. We will take what you have. We will destroy you.

You have been warned.

nbla

For more information or to join us in the revolutionary struggle
email: <nbla@hotmail.com> phone: 'Uncle Joe' (02) 6277 723[illegible]

This flyer was letter-dropped in the offensively rich suburb of Neutral Bay in Sydney in early 2001. I heard that it was reproduced and distributed widely amongst the uni student types and one bloke even distributed it BY HAND to the locals. The phone number was the local Liberal Party member.

Amazing

Did you know..?

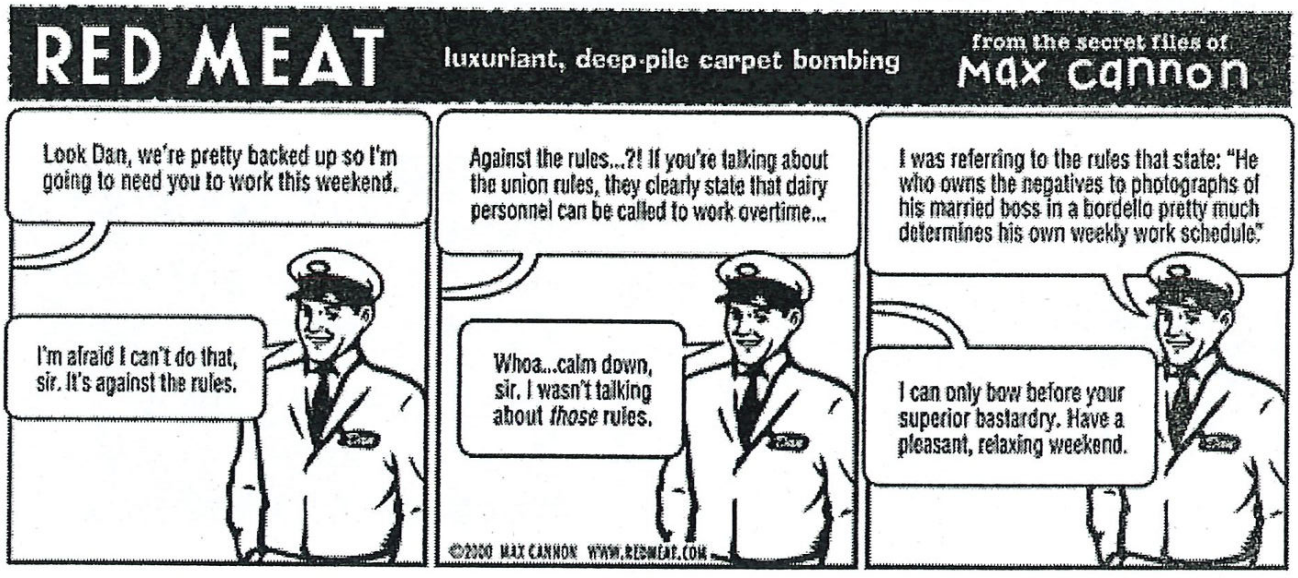
Beached whale carcasses have been found to contain more heavy metal than all of Bon Jovi's albums.

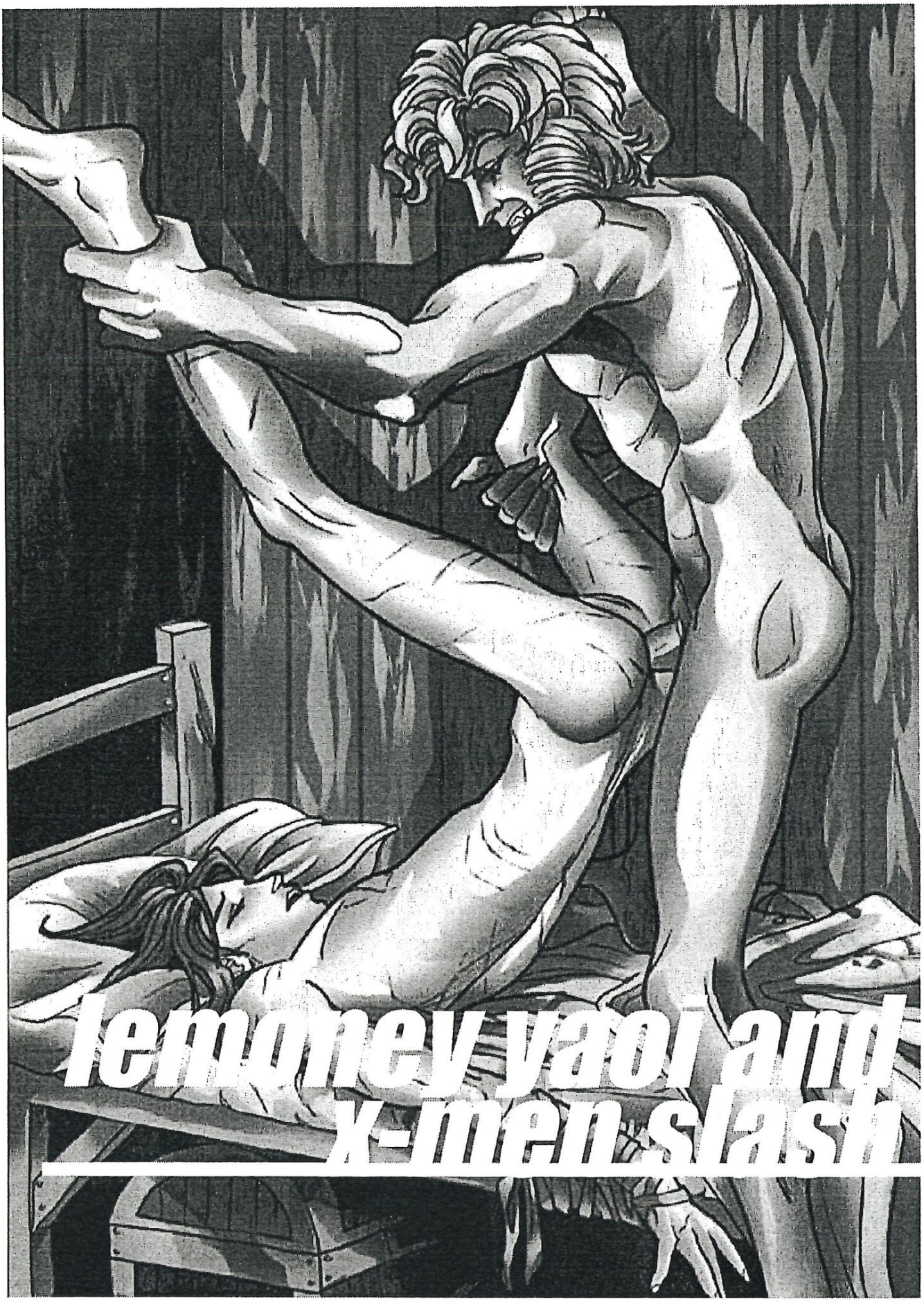
Facts!

Q. What do student politicians and computers have in common?

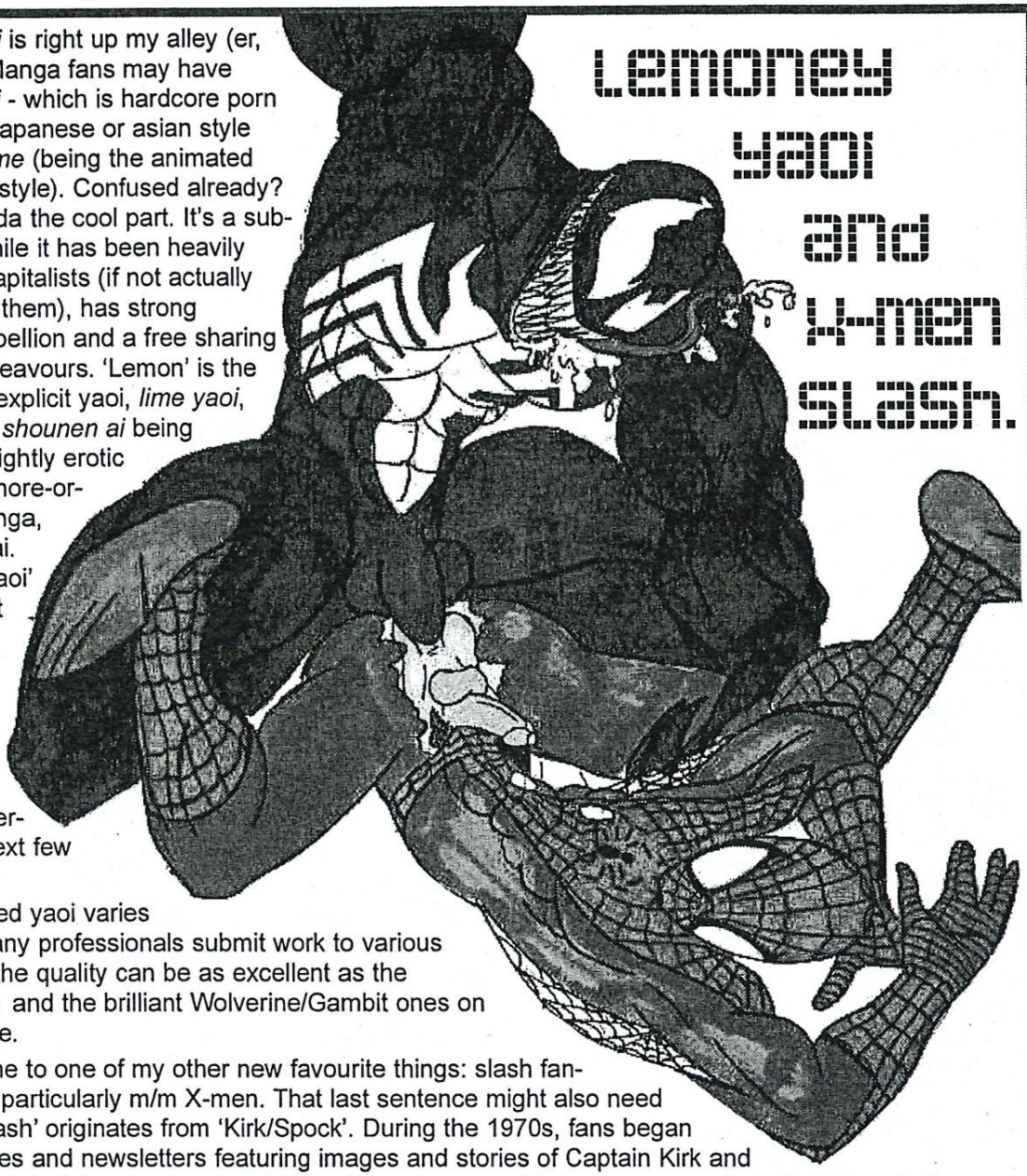
A. You have to punch information into both of them.

shoot rich cretins


RED MEAT
luxuriant, deep-pile carpet bombing
from the secret files of
Max Cannon
Look Dan, we're pretty backed up so I'm going to need you to work this weekend.
I'm afraid I can't do that, sir. It's against the rules.
Against the rules...?! If you're talking about the union rules, they clearly state that dairy personnel can be called to work overtime...
Whoa...calm down, sir. I wasn't talking about *those* rules.
©2020 MAX CANNON WWW.REDMEAT.COM
I was referring to the rules that state: "He who owns the negatives to photographs of his married boss in a bordello pretty much determines his own weekly work schedule."
I can only bow before your superior bastardry. Have a pleasant, relaxing weekend.


lemoney yaoi and
x-men slash

Lemoney yaoi and X-men slash.



Lemoney yaoi is right up my alley (er, so to speak). Manga fans may have heard of *hentai* - which is hardcore porn *manga* (being japanese or asian style comics) or *anime* (being the animated version of that style). Confused already? Well, that's kinda the cool part. It's a sub-culture that, while it has been heavily colonised by capitalists (if not actually established by them), has strong elements of rebellion and a free sharing of creative endeavours. 'Lemon' is the code word for explicit yaoi, *lime yaoi*, also known as *shounen ai* being suggestive or lightly erotic yaoi. 'Yaoi' is more-or-less queer manga, anime or hentai. So 'lemoney yaoi' is more explicit queer (m/m, m/m/f/f/, trans, homo s&m, etc) stuff, which I've taken the liberty of plastering over the next few pages.

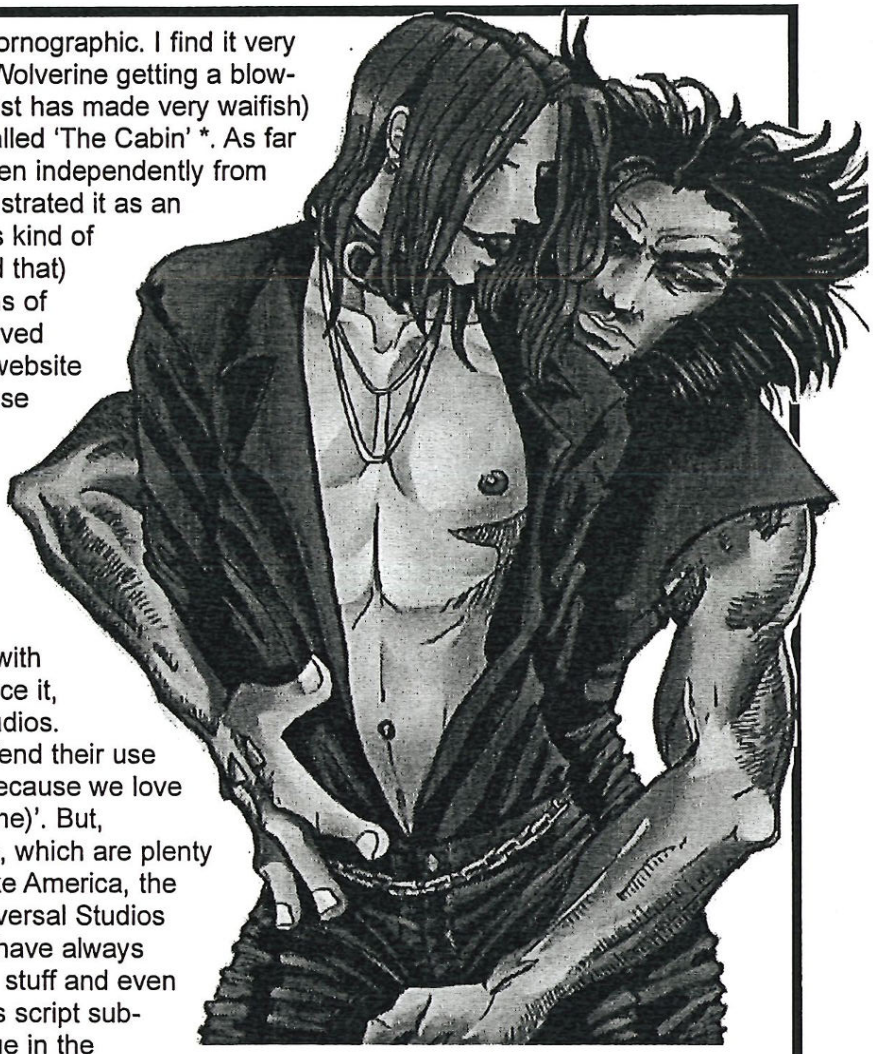
Fan generated yaoi varies greatly, but many professionals submit work to various websites and the quality can be as excellent as the previous page and the brilliant Wolverine/Gambit ones on the facing page.

This brings me to one of my other new favourite things: slash fan-written fiction, particularly m/m X-men. That last sentence might also need de-coding. 'Slash' originates from 'Kirk/Spock'. During the 1970s, fans began putting out zines and newsletters featuring images and stories of Captain Kirk and Spock of the original Star Trek series fucking. Variations are different crew members fucking or being romantically involved, expanding the 'slash to Kirk/Uhura, McCoy/Scottie or even a Kirk/Mary Sue or Spock/Gary Sue. Slash started out as a homo thing, but eventually the hetros got in on the whole adventure. That latter two slash stories involve anonymous or new crew members (Mary Sues or Gary Sues) invented for the story, with Gary Sues almost always being used for gay fiction. These terms, slashes and Sues, are used in other fan-based fiction. So m/m Slash X-men is male on male fan written stories. But my taste gets even more specific than that.

My all time favourite comic was a b-grade series put out by Marvel Comics (of Hulk and Spiderman fame) called 'The New Mutants.' The New Mutants were a 'team put together in the early 1980's when it was 'believed' by other characters in the Marvel Universe that the the original X-men team was dead. So a team of young (the youngest being thirteen and the oldest being 16 at the series' inception) mutants. I really dig stories about when the team members got older (when they've gone from *bishounen* [beautiful boy] to *biseinen* [beautiful man]. There are New Mutants yaoi slashes. But what there is of it, especially surrounding the character Doug aka Cypher who had the lamo power of deciphering languages, is not too shabby.

I guess the interest comes from the period when I started to 'seriously' collect comics. I really identified with the characters and I've decided to seek out 'unofficial' changes in the characters to keep that identification going.

I don't really find it all that pornographic. I find it very cute, though. The picture of Wolverine getting a blow-job from Gambit (who the artist has made very waifish) is an illustration for a story called 'The Cabin' *. As far as I know, the story was written independently from the artist, P. L. Nunn, who illustrated it as an unsolicited collaboration. This kind of 'collectivity' (if it can be called that) has severe limitations in terms of counteracting 'betrayals' of loved characters. The Doug slash website was set up specifically because the character was killed off (over ten years ago!). Most slashers wouldn't DREAM of an episode of old Trek with Kirk and Spock ACTUALLY going at it hammer-and-tongs, but the threat is posed by intefering with the purity of what are, let's face it, commodities of Universal Studios. Slashers will nearly often defend their use by saying 'Oh no! We do it because we love the show (comic, movie, anime)'. But, judging by all the disclaimers, which are plenty even for a litigious country like America, the fear of retribution is real. Universal Studios are a partial exception, they have always turned a blind eye to the K/S stuff and even accept fan-written material as script sub-missions (making them unique in the industry) but even Universal will draw the line. In 1998, I think, they were being complete fucking fascists around fan-based websites. It was, of course, an unwinnable war. The desire for fans to resist the role of passive spectator has been recuperated by Universal Studios by placing unspoken limits on the delivery of slash material.This means that fan authors are frequently self-depreciating despite the well-written and highly erotic nature of some of the texts. Although the oppression still faced by homosexuals is a contributing factor, the anonymity and habit of pseudonyms that characterise the internet are also in part the result of the criminalisation of using 'found' materials. While 'culture jamming' and 'adbusting' are a quite conscious way of utilising the barrage of information we receive to create an autonomous space--autonomous from control by



*<http://rivendell.fortunecity.com/traveller/446/fanfictionpage.htm>

the ruling class and their agents [the cops and the law]-- which necessarily means the abolition of established relationships to intellectual property, the slash and the yaoi stuff (which often will do in pictures what the fan fiction does in prose) negotiate through more covert means and have a wider audience, too.

This disparity has more to do with the relatively safer practice of slash fiction-- there is no direct contest over the spectacle of entertainment than with the particular popularity of any medium (billboards versus bulletin boards). Passive entertainment is both humiliating and crippling. Slash, from this perspective, seems more like a necessity.

I remember how pissed off I was when hamfisted writers & artists like Rob Leifield and Peter David, who fucked up every comic they ever touched, split up the New Mutants and made them hip for the 1990s by changing the line-up and relaunching them as 'X-Force' (laaaaaaame). Leifield does have some good points, but the basis for my liking the characters were gone along with my favourite character, Warlock (a techno-organic alien <shut-up and stop laughing at me>), who was killed off. The main motivation behind this change amongst the b-grade comics especially (though flagship titles like Spiderman and the Hulk were totally screwed with too) was the drive for high turn-over induced by the Marvel float on the stock-market. Comics, not just the New Mutants, have gone downhill as the board of directors seek profits through selling volume, rather than increasing demand over supply by producing a high quality, sought after product. Hey, I hate that system and it IS just as possible to produce something good along the lines of mutual benefit rather than the profit motive (and I don't want to start the argument over the necessary change in form once production was altered along the lines of co-operation, but I acknowledge it) but the production method of former system did produce what I would call art through collaborative projects with talented writers and artists.

Not wanting to give yaoi or slash any greater significance than some occasionally good porn, it does seem to present one effective front in challenging the monopolisation of cultural wealth as intellectual property.

So wank away and let the revolution spurt forth.

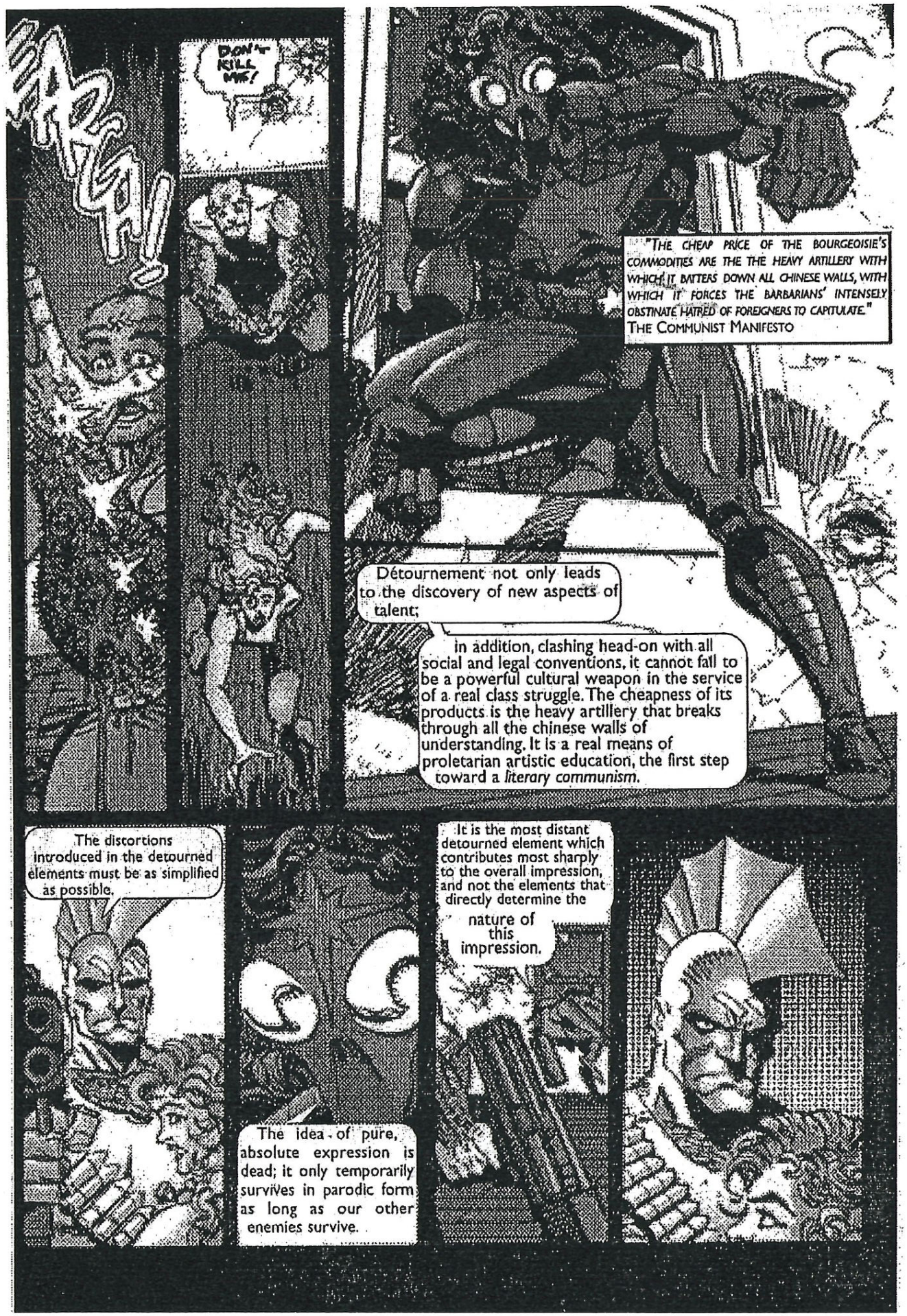
. . . AS WE JOIN MIDGE AND CINDY, CINDY HAS RELUCTANTLY AGREED TO CONSIDER JOINING THE WORKFORCE; READ ON . . .

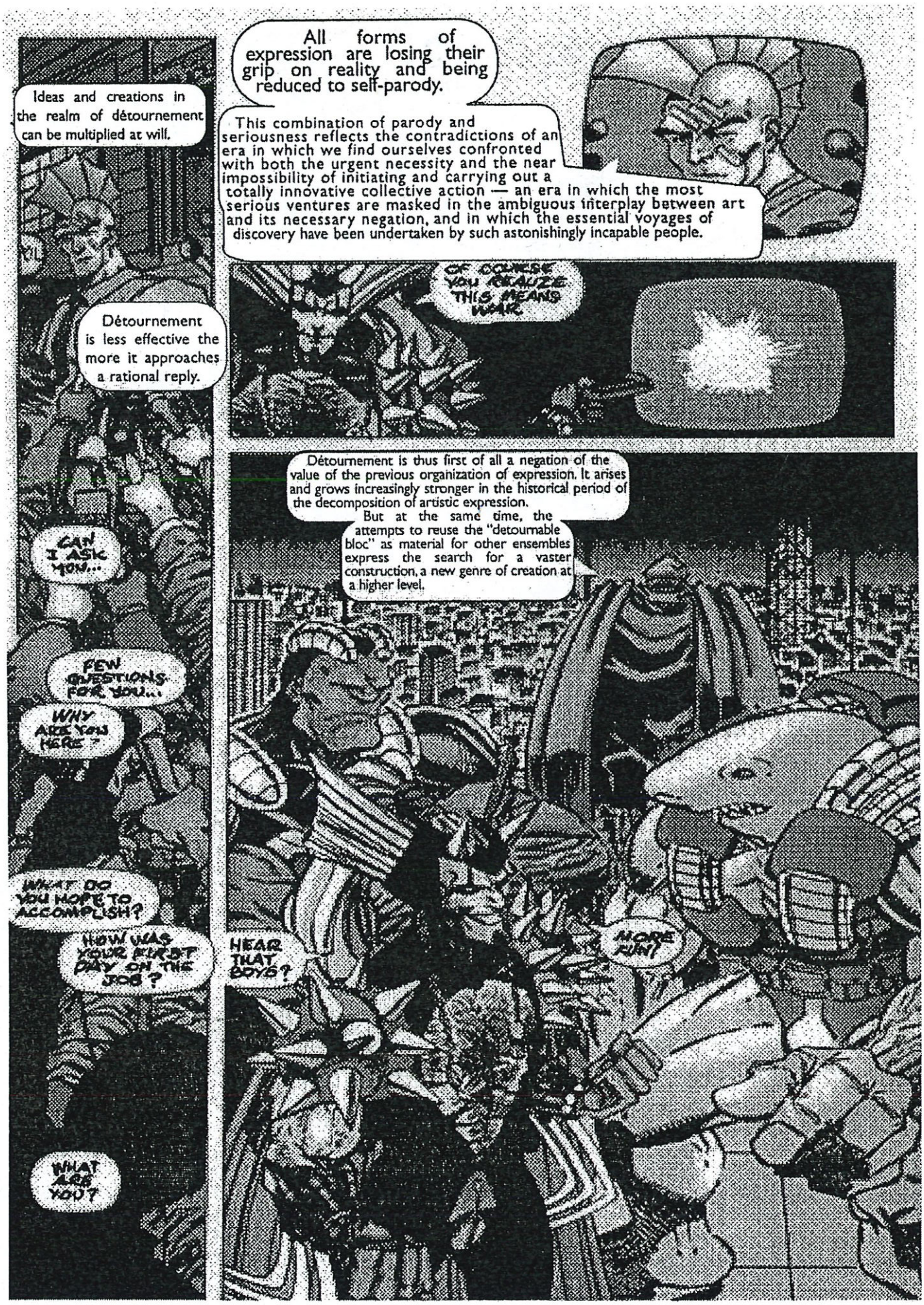
Darling, I'm really glad you decided to think about joining us— though it's not as if you could really choose not to anymore, is it? Not without a lot of other people joining you, anyway.
And believe me, with everybody's increasing dependence on a global productive system that each succeeding moment seems more out of their control, the likelihood of that happening gets smaller with every passing day, so why even think about it?
Besides, you don't have to give up much—just your curiosity, your creativity, your capacity for critical thought. . . oh, and of course, mostly your *time*—8 hours a day of it, 5 days a week, 50 or so weeks a year for about 30 or 40 years of your life. . . plus, of course, everything you produce, and, ah, your right to decide what to produce and what it gets used for after you produce it. . .
But just look at what you can get! You can buy this, or anything else here you want, anything you see! Isn't that marvellous! And you can even buy things you can't see, like a life-style, or a sense of well-being, or the admiration of your neighbors and co-workers for your stereo, or your car, or your clothes, or your house, or anything!
And then there's all the good television programs, movies, records, concerts—so much great entertainment being produced for our consumption.
Admittedly you can't buy back your time, but what would you do with all that time anyway? I know I'd just get bored, or worse yet, *frightened*, if I had to wake up every morning and decide what I was going to do with my life that day. Besides, face it, this is the way life *is*, so what can you do about it?
You can say "no,"—darling.

Why not get together with some friends soon and say NO! Say no to the draft, or work, or religion, or authority figures, or school; say no to television, patriotism, political ideologies, any of the thousand and one ways in which this society keeps you from realizing your own needs and desires. You'll find the more you do it, the more you'll like it!

JUST SAY "FUCK OFF." YOU'LL GET A LOT OF SATISFACTION.

détournement
The literary and artistic heritage of humanity should be used for partisan propaganda purposes. It is, of course, necessary to go...
...beyond any idea of scandal.
Any elements, no matter where they are taken from, can serve in making new combinations.
Such parodic methods have often been used
to obtain comical effects.
It is therefore necessary to conceive of a parodic-serious stage where the accumulation of detourned elements, far from aiming to arouse indignation or laughter by alluding to some original work, will express our indifference toward a meaningless and forgotten original, and concern itself with rendering a certain sublimity.
THOK THOK THOK THO


AHH!
DON'T KILL ME!
"THE CHEAP PRICE OF THE BOURGEOISIE'S COMMODITIES ARE THE THE HEAVY ARTILLERY WITH WHICH IT BATTERS DOWN ALL CHINESE WALLS, WITH WHICH IT FORCES THE BARBARIANS' INTENSELY OBSTINATE HATRED OF FOREIGNERS TO CAPITULATE."
THE COMMUNIST MANIFESTO
Détournement not only leads to the discovery of new aspects of talent;
in addition, clashing head-on with all social and legal conventions, it cannot fail to be a powerful cultural weapon in the service of a real class struggle. The cheapness of its products is the heavy artillery that breaks through all the chinese walls of understanding. It is a real means of proletarian artistic education, the first step toward a *literary communism*.
The discortions introduced in the detourned elements must be as simplified as possible.
The idea of pure, absolute expression is dead; it only temporarily survives in parodic form as long as our other enemies survive.
It is the most distant detourned element which contributes most sharply to the overall impression, and not the elements that directly determine the nature of this impression.

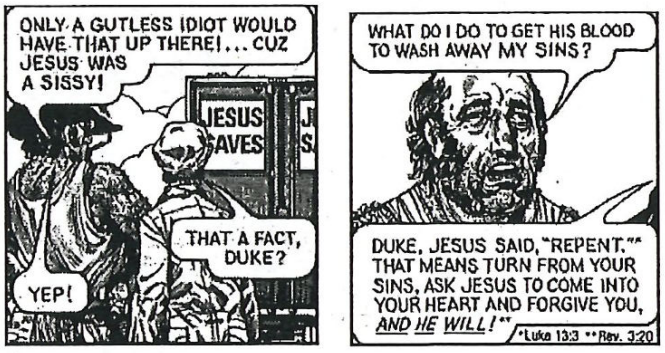

All forms of expression are losing their grip on reality and being reduced to self-parody.
This combination of parody and seriousness reflects the contradictions of an era in which we find ourselves confronted with both the urgent necessity and the near impossibility of initiating and carrying out a totally innovative collective action — an era in which the most serious ventures are masked in the ambiguous interplay between art and its necessary negation, and in which the essential voyages of discovery have been undertaken by such astonishingly incapable people.
Ideas and creations in the realm of détournement can be multiplied at will.
Détournement is less effective the more it approaches a rational reply.
OF COURSE YOU REALIZE THIS MEANS WAR.
Détournement is thus first of all a negation of the value of the previous organization of expression. It arises and grows increasingly stronger in the historical period of the decomposition of artistic expression.
But at the same time, the attempts to reuse the "detournable bloc" as material for other ensembles express the search for a vaster construction, a new genre of creation at a higher level.
CAN I ASK YOU...
FEW QUESTIONS FOR YOU...
WHY ARE YOU HERE?
WHAT DO YOU HOPE TO ACCOMPLISH?
HOW WAS YOUR FIRST DAY ON THE JOB?
WHAT ARE YOU?
HEAR THAT BOYS?
MORE FUN!

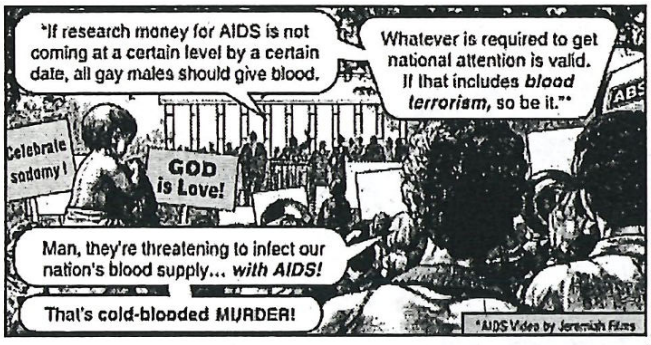
Have you ever seen those mini-comics by Jack T Chick? They're little christian publications on the perils of lying, stealing, adultery, envy... and 'Bewitched' and homosexuality. The first time I saw Chick's 'Doom Town' and 'Sin City' (not to be confused with Frank Miller's ace comics) I was convinced they were parodies of the extreme christian right. I mean, they were so over the top and defied any kind of reasonable argument I thought someone HAD to be taking the piss. [redacted] 'Bewitched' as a satanist conspiracy to mainstream witchcraft? (Then again, I saw a woman preaching wicca on 'Beauty &the Beast). Now, the bible does condemn homosexuality. There's no point in saying "Oh well, Jesus loved everybody" because, even if this was true, christianity has been subject to various historical circumstances which makes the practice of the doctrine somewhat different. It doesn't mean that they're right, and yes, christianity is stupid, but the bible is pretty explicit about these things. I think the amusing part of Chick is when you imagine just how distorted his view of the world (being a christian nut probably doesn't hurt) must be. And the stupid fucker believes it so much that he dedicates a huge proportion of his life drawing comics to 'save' people. Can you imagine someone dropping to their knees after reading one of these and saying "accept me Jesus, I was blind but after reading 'The Sissy' I can now see!"?

(Obviously a fag)

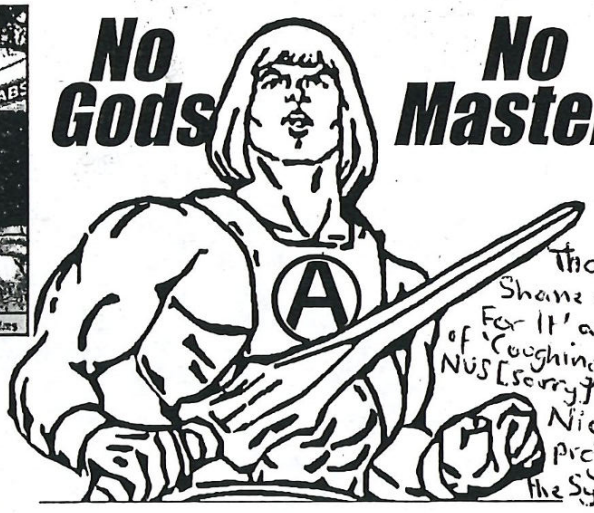
"In the name of Satan I command you to watch family-values sitcoms!"

It's almost too easy to hang shit on his stuff. I admit I'm stating the obvious and Chick makes a very easy target. I do seriously wonder though just HOW someone can read this shit and think "yeah, if I distribute this, I'll convert people." My first contact with Chickisms came from door-to-door evangelists asking me if I believed in God. When I replied I used to as a child, they asked what happened to change my mind. Without thinking, I replied "Oh, well, you know. I just realised that God was the adult version of Santa and I kind of grew up." They were really cut, and the woman looked like she was going to cry. Then she handed me 'This Was Your Life' by Chick which I accepted 'cause I felt bad and, shit, it was a comic. After reading it, I realised I should have told them both to GET FUCKED.


ONLY A GUTLESS IDIOT WOULD HAVE THAT UP THERE!... CUZ JESUS WAS A SISSY!
JESUS SAVES
THAT A FACT, DUKE?
YEP!
WHAT DO I DO TO GET HIS BLOOD TO WASH AWAY MY SINS?
DUKE, JESUS SAID, "REPENT."* THAT MEANS TURN FROM YOUR SINS, ASK JESUS TO COME INTO YOUR HEART AND FORGIVE YOU, AND HE WILL!"**
*Luke 13:3 **Rev. 3:20
From Chick's 'The Sissy'. According to his website it's "great for truckers!"


"If research money for AIDS is not coming at a certain level by a certain date, all gay males should give blood.
Whatever is required to get national attention is valid. If that includes blood terrorism, so be it."*
Celebrate sodomy!
GOD is Love!
Man, they're threatening to infect our nation's blood supply... with AIDS!
That's cold-blooded MURDER!
*AIDS Video by Jeremiah Films

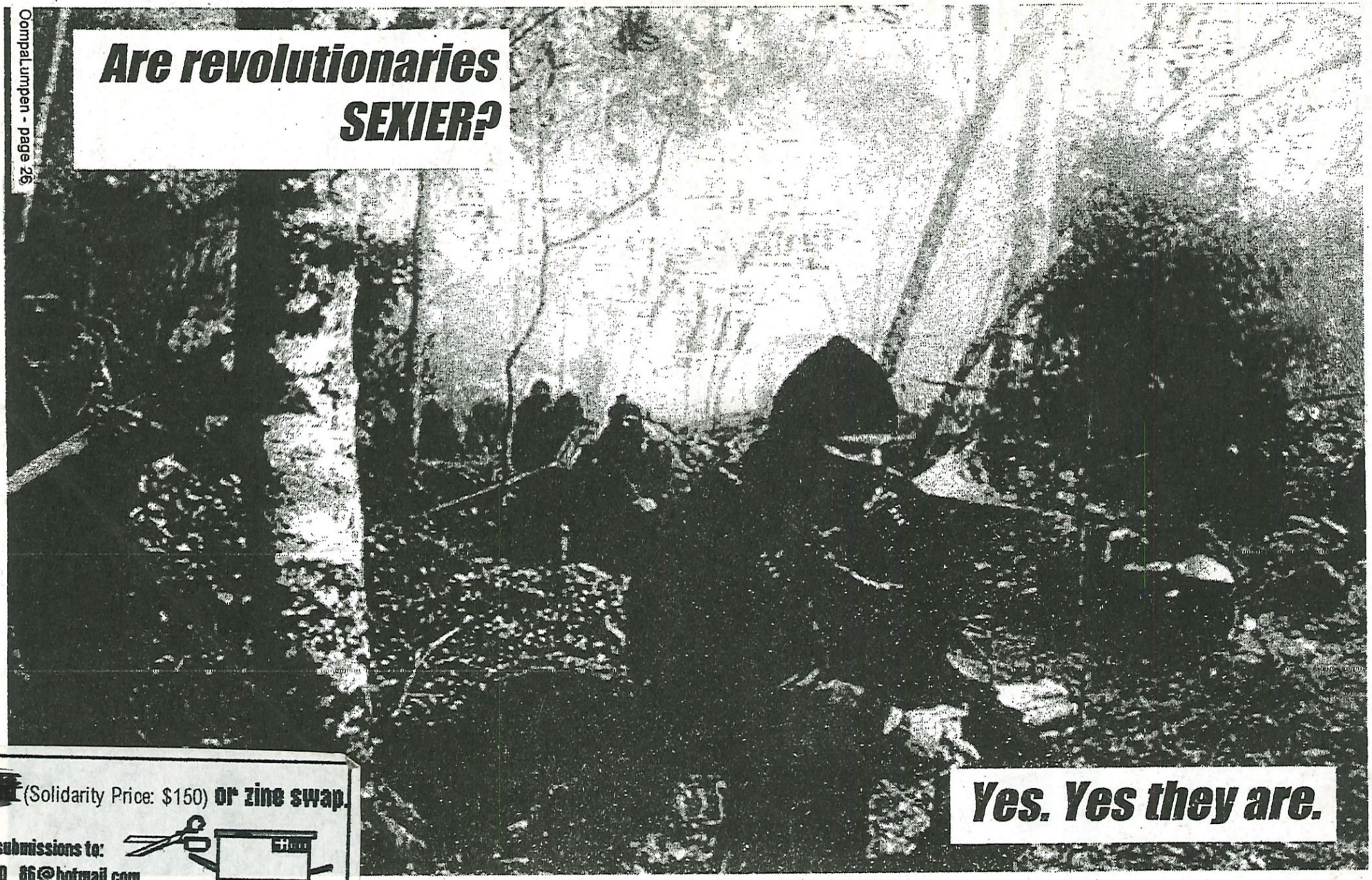
Thanks for reading my zine. Hopefully issue two won't be too far away. I 'm planning to have more writing in it. At this stage the theme will be 'School and work suck. Alot.'



Thanks to Shane of 'Clogging For It' and Chris of 'Coughing Up Legionen' NUS [sorry!] & Venny, Nic, SEU, Stile project and the Sydney crew

The End. P.S. There is no gay gene. Anyone can be queer.

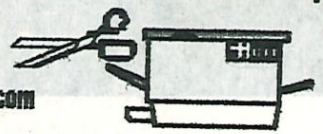
Are revolutionaries SEXIER?



Yes. Yes they are.

(Solidarity Price: $150) **or zine swap.**

Send submissions to:
daddy0_86@hotmail.com



PPS *Sorry, the Mandy Moore interview went missing during production. It'll appear next ish, promise.*